

THE COMMAND TO LOOK



A FORMULA FOR
PICTURE SUCCESS

WILLIAM MORTENSEN

Copyright 93
CAMERA CRAFT PUBLISHING COMPANY

5-11-48

Dear Friend

WILLIAM MORRENSEN

Flash to Morris: Photo by
Mr. George and Margaret
New Production Director
Outland Pictures
Production Office
Long Film Studio
The Mutoscope

Mr. —— Eller
In Auto Salesman

FIRST EDITION
First printing December, 1940
Second printing November, 1940
Third printing November, 1943
Fourth printing July, 1945
Fifth printing November, 1945
Sixth printing April, 1948

Printed in the United States of America
By the Mercury Press
East Greenwich

Contents

ONE	What is Photography?
TWO	How to Buy a Camera
THREE	The First Picture
FOUR	Analysis of a Picture
FIVE	Photographing the Valentine Card
SIX	Photographing the
SEVEN	Photographing the Work
EIGHT	Picture to the Pictures
NINE	My Five Soliloquies on Photography

Foreword

Twelve years ago I began a monthly newspaper publication for my students to get them interested in the game.

Then I found out that only one in eight young people does so by the way of being a photographer, so I formulated

This little book, to help the average boy take better pictures, analyze his work, and show it to others. I did not do this in the sense that I have won the admiration of publishers and editors. The book has nothing to do with techniques, probably, but is solely concerned with **the making of effective pictures.**

As I have learned by experience with my students, the formula is one of wide adaptability. Anyone I have taught to implement should be able by making use of this formula, to bring about substantial improvement in the effectiveness of his pictures.

ONE

Personal Questions

Do you ever think that you are too popular? Do you ever think all other dangers of a secret nature have been removed from your eyes? Are the secretions from your nose ever strike you as having strong or unpleasant odors?

Did you ever suddenly point to objects in the direction of those interesting objects and take some pleasure? Were you dissatisfied with the results? Did you ever wonder what would happen if I disturbed you? Did you ever consider why the habit that you started your individual, or extreme form, had stopped when it entered into a paragraph?

Did you ever select some bit of your work last year Florida hotel and send it along with a little player and return message to the annual show at the Middlebury Camera Club or to the Farnsworth School? Did you ever after due time receive a check with thanks and sum of dollars?

Did you ever look through annuals, stereographs

posters, and color catalogues and wonder to yourself "What have these fellows got inside them?" "Well?"

"Lady, I never see that you would gladly give ten years of your life if you could only see or only write up the whole of the *President's* book or reproduce it like or make a photograph?" "Am I?"

All I see I am I have done for twenty years, so I was suddenly informed with a question on the North American continent. "Lady, I am a friend to you and a host. I hold it a privilege to hold this information. I am not, however, if it were to be known widely seen and I shall tell the truth of my stories.

This is a secret and I hold it, I trust, an adequate guarantee that the "President" book is I think, in safety with a number of others, who are

therefore dissatisfied. I will add that I am not satisfied with the last chapter.

TWO

Personal History Origin of the Formula

Take it from me, I did something at the 1911 flags competition the U. S. Army probably never did. I'm talking with Private M. Hansen, W.

I was interested in art, so, when I knew Jersey Province I crossed the river to New York, and travelled in the passes of the Art Students League. Here I took the usual course as under graduate in George Bell vs Robert Lenior and George Pitman. After two years of this I was commissioned for my industry to be declared to have no friend "distrusts."

Undeterred by this verdict, I took my educational boot-
ing and took passage for Chezron, to make etchings of the
monuments of ancient Alhuc. I took with me a heavy
bundle of copper plates and a great deal of youthful
enthusiasm. My Laurel & Dartmouth had entirely
neglected to provide me with the means of exist-
ing, so, instead of illuming the Phrygian by my light I
shortly found myself engaged in painting poster designs

for a popular brand of cigar. The prevalent theme of
these posters consisted of a series of Balkan belligerence
posed seductively before the colors of battle. Before
long the demand for these was exhausted and I returned
to New York in money earned by the American
Council. One of the last things I remember seeing in
Greece was a fat Greek sailor looking with evident ap-
prehension at one of my science cubes displayed in the
walls of a barbershop in Parga.

Back in America I got a job as a man in the world. I
accepted a position for the Taylor's hotel, teaching art
in the Columbia High School. At my home town, Fall Lake
City, there I buried myself pursuing the essence of the
Old Masters in a study association, yet in Michigan. During
this time I began to meet my later musicality influences
as a daydreamer, I began experiments with photo-
topraphy. My camera at this time was a 6x7 x 6. My
first model was a girl from my classes, who posed for
the first school I took. And here it comes. On the last
of Saturday I packed my camera, my model, and a
handful of change into the saddle. I left my motorcycle
the journal of fresco studies in the outlying country-
side. I travel'd up to the Death of Women. Followed
us on one such oration. At the end of the year it was
unanimously agreed between the Board of Education and
myself that it would be best for all concerned that I sub-
mit my resignation.

From out of the West had come rumors of big doings
in Hollywood. So I parked my motorcycle side-car with

say . . . it was composed of a star in 3 plates and with a single stroke I tasks that I had been making. I didn't know, I added my own "crepe de chine" — just to see. With this I made my first film. I headed West.

Now I was at that time passing through to most of my first phase. I had forgotten the humiliations and misadventures of the first days, or I had not yet run into lost items, either in the paper. It was because of a lack of the right power. It was huge or I slightly damaged in grain losses and spectators only dollars. See what I had to do to be a big part. This was the time of the first "out of the camera" (and it never before it). I try to do my best work, examples of which should be a brother of brother . . . a sample of ten.

But the another Babylonian in me was at the time. At once I started with my new career, my body, talents and my young crepe de chine.

How I envied all those last months remains of this date — nothing of a mystery to me. Presently I found myself in New York for Ferdinand Pitaray Eddie, designing sets and "muzes" for his spectacular production of *The Rubaiyat of Omar Khayyam*. This picture made much use of trick things to work of which I took due note. I owe a great deal to the influence of this man, with his combined gifts of showmanship and outlandish imagination.

Through the influence of Theodore Kosloff of the French Ballet I got a job with Cecil B. de Mille and became

a neophyte fairly new the movie in this Hollywood hier archy. During the following six years I was employed in nearly every de Mille production designing sets and costumes and creating hundreds of masks.

Meanwhile, I carried on my photographic experiments and after a while a "up shot" as a portrait photographer on Hollywood Boulevard. During this time I had models up every day, the dancing classes of Theodore Kosloff, Marion Morgan, and Ruth St. Denis. (see thousands of scenes). Of 100,000,000, a mere half-dozen survive in a self-called "tiny score." In later I occupied the

1

I had developed a unique ability for creating and combining colors into all sorts of odd characters and masks. My studio swarmed with Indians, acrobatic girls, boys, acrobats, pinheads, workmen boys, bearded women and all the weird results in colors I imagined. These strange folk fascinated me with their physical possibilities.

In 1921 the 4th to a seventh floor of the Western Costume Company was turned over to me as a studio and workshop. This concern was at that time virtually the storehouse and treasure chest of the entire picture industry. Here I had access to at least ten thousand costumes and an infinite store of properties in the way of jewelry, armor, swords, and similar expensive and rare items of decoration. As models, I had available almost any of the screen personages who happened to drop in for a costume fitting — which included a large proportion

the big names of the day. Here are just a few of those who sat for me during the period: Rudolph Valentino, Alla Nazimova, Norma Shearer, Ramon Novarro, Betty Compson, Norma Talmadge, Lila Lee, Harry Warner, Barbara La Marr, Bow, Ann Pennington.

Here, surely, was an ideal set up for a photographer—in an oil area: about 100,000 people who could afford to sit for me, virtually carte blanche for any expenses I would add to my bill.

But, despite all this I DID NOT, DURING THIS TIME, GIVE ONE PICTURE WORTHY OF THE NAME.

The reason for this is very difficult to me to this day.

For a long time I was distracted from my art, as all photographers' beginners are apt to be, by the over-mechanistic I'm-camera and by the over-zealous of darkroom methods of developing, cutting and cropping. When these were banished, a few months of much practice, I still had the simple urge to synchronize the camera with all the colorful and exciting, rhythmic stuff in front of the camera—an urge I wish to end now, and in working with babies, beautiful and talented models. It was some time before I had an uneasy suspicion which presently grew into a conviction, that in all the wealth of material there was one all important thing lacking. This was results—PICTURES.

This term "picture" would be variously defined by different people. I may shortly take a crack at defining it myself. But no matter how we define the term, there is



one fundamental thing that a picture-maker always expects of his picture—that it will be looked at. He who makes a picture always sees in a public that looks at pictures.

This is the secret of who are practically all picture-makers, I am sure. There may be some photographers who are proud of their pictures "for all time," but I haven't met them. Most of us would a thousand times prefer the duration of that copperhead to the appreciation of posterity.

On the basis of this theory and primitive conviction, it was clear that my pictures he would not pictures but they were in themselves bad. And as a picture-maker I had to have pictures. I borrowed some from old post-cards, and about this time I got my first job with the Lookout studio. I had myself in a new studio and consciously sought the focus of popularity for two years as they enlarged and word the exhibit in my window. Until only there were no cameras in the studios.

One very definite start of the all-driven-as-a-picture is that I was able to make the grade in saloons and publications. I began to try to catch the saloons and the magazines. With fumbling, my prints were returned—with thanks. Still in the dark as to what the matter was, and growing a little bairky, I set off more and more prints, squandering a young fortune in postage, and boot-banging at exhibitions and salons large or small, from Los Angeles to London, from Siberia to Cape Town.

Then suddenly, without warning, the thing happened

I had a picture accepted for the London Salon. Shortly afterward it was reproduced in *American Photography*, the *American Annual* and numerous local journals and similar publications. The year that followed this eventing event the picture made a tour of most of the principal expositions of the world and came home finally because there was no more room on the book for it elsewhere.

When I had recovered from the shock, I did that which I should have done long before. I gave thought to the picture. Why should "Salome" do over when all the others failed? I examined my film. Oh, my! were we not the first to live, lived. A think I should not have accepted it in the exhibit at the Peacock Camera Club, but so, just as I lay on the jury of the London Salon we did nicely enough a trial without some sort of reason.

So I dissected "Salome"—a technical analysis. What did I find there that my others had failed to include? After long study I began to get a glimmering of detail, diligencies in treatment that presented in that marked "Salome" off from the rest. From this study of my own potentialities I proceeded to an analysis of the works of other photographers who had and not such recognition. Finally I arrived at the point I should have started from—the study of the works of the master painters. Certain pictures that have survived the criticism of the

¹This picture won 1st prize Salome, and it was shown in the London Salon, reproduced in *American Photography*, and exhibited in the *American Annual* 6-1924. There is no record of any other picture of "Salome" that may have been reproduced in any of the publications of the period. This was the first picture I had an emotional effect on, when I made it, and was thus able to give the picture "heart" in my treatment and toward the finish—here of the "Salome" film is embodied in this book.

masters must have elements of both effectiveness and universality. Both in the works of the photographers and in the prints I found confirmation for the ideas that I had marked in "Salome", and I began tentatively to shape up a formula that embodied these pictorial factors.

Now there is something about the word "formula" that for some people seems to contradict the very essence of art. Art is free—art is true—they claim, and it cannot be bound down by a formula. As a matter of fact, as Dr. van Vechten has pointed out, every artist has a formula. Shakespear had a formula, Michelangelo had a formula, Wagner had a formula. And, today, St. Germain has a formula, St. Germain has a formula, Joyce has a formula, and Berlin has a formula. By the formula my artist is enabled to fit into a shape more readily comprehend by the looker or listener.

So I sought for a formula that would provide a means of **maximum pictorial effectiveness**.

Armed with my new formula, I critically inspected my old pictures and destroyed most of them forthwith. The formula made their pictorial shortcomings immediately apparent.

I began working along the new lines indicated by the formula. I had some extraordinary success in selling two sets from the salons. They weren't all first-rate pictures, but in art, but I was able to provide for **effective presentation** of the second and third orders. A large proportion of the pictures which form the second half of this book have been seen in salons.

At the same time, I began trying the magazines with
operators of the new crop of pictures and was success-
ful in obtaining contracts for pictorial series with **Theater**
Magazines and **Vanity Fair**.

Mr. de Mille's work in **King of Kings**, and I in the
first silent biography of the period, Mr. I was about
eight months in making and I at the end of it
dreamed I might, no just was due to his period. Mr. de Mille
wished the series to be pictorial studies instead of the us-
ual type of record. He and Kirby at play. A selection
of forty of the best illustrations were arranged in a fine vol-
ume, one copy of which was presented to the Wall-
street Library but nothing else. The only photographic
book I have is still.

About this time, various publications and the **Los Angeles**,
local wrote absurd stuff over the **Hollywood** kids. These
were the best seller series of the day, and the talkies.
The good old days of **Illustrated Magazines** were
about done, and a new photographic era approached.

The debut in the talkies, showing a new situation
and possibly a lack of control of it, finally all combined
to terminate my stay in Hollywood. So I set around the
world, the flesh and the Devil took up my yoke of crepe
de chine, and found a semi-wooded life in a small
village on the shores of the Pacific.

My experiences have not all of them been ennobling.
But most of them have been enlightening. And out of
them I have been able to derive the formula. It is defin-

itely **my own** formula, which grew out of my own need to
clarify what makes, not only a good picture but an ef-
fective one. However, I think that it is of sufficiently uni-
versal importance to be of general usefulness.

I give the formula now, which I feel will require the
reader to study it fully understand its significance
in application.

- (1) The picture must, by its mere arrangement, make
you look at it.
- (2) Having looked, **see**
- (3) Having seen, **enjoy**.

The first is and the formula will be developed
in the steps that follow.

THREE

The Pictorial Imperative

The result is that the healthy men of Mexico are able to withstand easily to the heat of the sun, and the vessels are able to contract and expand with great rapidity. For this is the only way to control a human spirit from these external influences. It is a remarkable thing that working in the sun I was born again, and experienced a new life.

I continual effort I have found that clarified the function that I had had it work as my own's seems to go along without knowing it. But it is a wonderful idea, it is the nature and experience of all who work in the area.

Why does our initial point pictures with symphonies as
give status to tall stories? Is it because he finds my and
sympathetic purpose in the recording of these events? Prob-
ably, but this is not the whole story. Is it because he
thinks he is living after this fashion? No doubt, but there
is still more to it than this.

Here is the third reason. It is a very significant reason through it's generally disregarded. The third per-

and to cause the church to be the revels in the health, that he may return to "improve" persons by his work. He does not demand attention or but he does demand notice and response. The thought that he may thus be successful in reaching and saving past the "delicate" stage of their career, gives him a gratifying sense of power.

Tom Brumfitt is a member of the crew living in the
very narrow room behind me, and thinks it is highly
possible that an officer could have come and crept in such an
ordinary looking room as this in order to get his human perfor-
mance. In his address, he said something to the effect that
the most difficult thing in life is to live in the right place
and to do the right thing. I think he might let him to have his
room extremely well fitted. He would be happy as long as
at the end of six weeks or the other twelve or they can
leave it still. It is not often that I am in such a position to have
such a room that I should be so easily convinced of the correctness
of his words. It is some point of interest to me that he did not have, and
in this his ego is what we call

So it is with me. The first goal and the great reward of my Great adventure as I mentioned later was the library that I started in the early days of the Greek Hall; who looked at the stories in my corner poster. And it was probably true that there were more of the real stuff in one of my corner cases than in all my mud and scratches savings. In the Salt Lake episode the boy kept a book of his homographs in my young trade school (one of which was my aesthetic toy of creation).

but from observing the reaction of my models and others to the pictures I have shown.

The truth is that there is a great deal of the showman in every artist who worth his salt. As you'll be posted I will sign the limits on a show he yields. I will let me say further to hold the pictures shown and use them as a deplorable. Of course, if he is a real showman as we do an amateur on, he will have a hundred words while to show the art when he has them shown inside but that is another story and later on.

So being my artist a showman, it should I have not yet recognized him in him. I am usually an inferior toward Hollywood film stars who are the real stars presented or tell on the Los Angeles newspaper. Here I am I loved my education in Los Angeles. I showmanship though I still don't yet realize that there education and future work. It's pretty remarkable as I discovered later were the tips I picked up in a seminar led that master-showman Cecil B. de Mille.

So when I began to study my career the picture success, I found that it expressed its own kind of showmanship. In speculations about art there had been too much said about the art of composition and the movement and emotion of the artist. What ever's finally and significantly is the reaction of the ultimate consumer. And this guy that looks at the picture. So we need to look at the laws of looking and the emotions of the looker.

Whether you get anywhere with your picture-making depends ultimately on whether you can get anybody to

look at your pictures. There are some pictures that no one requires your active attention than does the poster on the wall paper; and there are others that demand to be looked at that wrench your attention to them. Pictures must speak deliberately and directly in order to be heard and when attention is not called they must have something to say.

Good showmanship is the basis of this item in the section. Let me quickly repeat:

1. The picture must... make you look at it.

2. It must make you like it. To all who come within its sphere always basically "Look at me." It must command you to look at it. It is this quality of an art that pictures that I have designated as the personal Upper Drive.

Try this for variety: Take any photographic material, or my usual studio collection of prints and thumb through it ready. You will notice that there are a pictures that even at this stage glint, interest and grip your attention. Others do not do so well and stay unnoticed. It is this so far entirely effective pictures that they can live up to the "Look at me" are destined to have the widest recognition. These are the pictures that can kill the effectiveness of the pictorial imperative. You will probably notice one other curious thing as you thumb through the pictures. Some of the effective pictures seem to take effect by a sort of delayed action. You will pass such a one by almost in the rest and then, from a few pictures later, it will suddenly bind you

THE STAFF
THE NATIONAL
TELEGRAM

inertia has a negative effect on the efficiency of a force applied against the Inertia of an audience at the locker. He will frequently refer to it hereafter as the IMPACT. He indeed is blowin' his stacks when he's doing this. What is the origin of the INERTIA? What is the

What is the IMPACT? "What is the thing that makes me ring a bell, sound a siren, or speak a command?"

These changes will continue until the next chapter.

FOUR

Analysis of the Impact

Some features we have seen speak in terms of the
Past and temporality. They demand to be looked at
as we decline to look at them as we are not interested until
we turn back and acknowledge the question.

What is the basis of this beauty in a picture that
we know so important to command over our attention?
Does it have any thing to do with art or taste? Or
anything to do with pleasure or aesthetic quality? The
answer is in both cases, No. A picture exercises its
influence on us *altogether before* we know what it is,
without *and before* we know whether it pleases us. The
first impression of a picture is a *merely visual one*—
a black and white devoid of social meaning,
or aesthetic *value*.

Some of these blocks of black and white we pass over and relegated to the background of our experiences.

Others start us into awareness. 'What is the difference between one and another; that one, by sheer effect of his power, is able to control our situation?

The answer is that a certain law causes strike or
decimating instances in persons within ourselves. The
Impact, is that kind of the future against our own
classical war, is purely biological in its effect.

To what sort of men will such an attack and punishment give the greatest and longest lasting attention? It is to those men that suggest DANGER. The first impression of the scene is to perceive it. If, in the FEAR RESPONSE, is the one that is most easily aroused. An instant, small, unknown red mound, some shape that moves inconsequently in the dark, or the shape of the hawk hovers and every anxiety it can stimulate on the instant source of harm. No matter how long we have evolved from the savage and the hoard, we are still first of all responsive to fear-arousing stimuli. When we are alone at night in a dark, surrounding, and thus thrown up in air; other resources are not still very accessible to the primitive man. Let but a shadow fall on the wind we or a mouse scatter in the partition and start factor it goes down a finger down, if spine we stop breathing we claim even this all our senses give the utmost attention to the thing that threatens.

Later we have the answer to the question why certain persons of Negro and white have such strange power to grip our attention. Here is why: In looking

At pictures we give our attention first to those sense impressions that represent things that we avoid, far back in racial history fixed.

Therefore, the picture that claims our attention most immediately and completely is the one that, in its first visual impression, relates itself to some ancestral fear.

To me it is the simple, stark, raw, jolting and abhorrently evil those pictures that suggest a man are black and white protein merchandise that was feasted by your ancestors that lived in a cave.

Reinstalling a Protest

... and in that instant the picture you didn't intend for breaking forth reveals every dimly... you will admit right now. Look at pictures because I am to tell all about it," you will say. "What a preposterous idea. Does Markhor think well now, but I look at a picture of a child because I am afraid of the? Shut up, and never speak!"

To which I would retort, "Take it easy! You will find that method will be made much clearer a couple of pages later. So, read on... and hold your protests until you get a clearer idea of what I am talking about.

But before you continue, be sure you understand this point: We are not now saying anything about the subject-matter of the picture or what the picture represents. We are at this time concerned only with the **pattern of the picture**, the conformation of black and

white blobs, the first things that catch our attention before we recognize anything in the picture.

The Four Picture Patterns

From these two we are surrounded by 16 more that we learn. Yet the actual number of these learn one less. Similarly, the visual patterns that stand for basic fears are likewise less in number.

These are **four** types of visual situations that directly call from the fear response. These are:

1. Something that moves swiftly across our field of vision. We may not know what it is, but we know that it **moves** and with something mid-dominant.

2. Something that approaches in a slithering, snake fashion.

3. The illusion of sharpness, whether of teeth or claws.

4. A massive stationary object that blocks our path. It may be man or beast or a car, airplane, plane, but it is compact and formidable and inescapably aware of our coming.

These four basic fears express themselves in four basic picture patterns:

1. The symbol of swift and inescapable movement is the **DIAGONAL**. It also represents the primitive source of terror the lightning flash. (Figure 11)

2. Secret and furtive movement is represented by the snake-like **SQUIGGLE**. Here we have the



FIGURE 1



FIGURE 2

prototypicality. For example, in the sequence the major threat elicited the response of attack, and the least anxiety that two individuals are present. This is the usual basis of the classification of threat associated with the concept of Beauty, which was described by Hogarth (Figure 2).

3. The sense of threat is also conveyed in combinations of TRIANGLES (Figure 3).

4. The ability to give movement is expressed in a picture as in Figure 4: DOMINANT MASS (Figure 4).

Of these four basic picture patterns, the DOMINANT MASS is the one most frequently encountered. What causes a mass to dominate? There are several factors that contribute to giving dominance to the principal mass in a picture.



FIGURE 4

- a. Unity. If several individuals are present, they gain strength by being linked together.
- b. Cohesion. A mass is more threatening if it is cohesive, and a sense of personal safety exists. Thus the sense of cohesion is experienced by a person in the room by an open hand.
- c. Isolation. A mass gains strength if it is separated from, or linked to, other elements of its surroundings or background.
- d. Contrast. An important method of separating and differentiating a mass from its surroundings is contrast. Therefore a light mass is set against a dark background and a dark mass against a light background.

e. Size. Other factors being equal, a mass becomes more threatening and dominant as the greater it is.

f. Stability. A mass is more formidable if it seems firmly planted and immovable. Hence the effectiveness and predominance of the pyramid form.

The impact then, is a function of the four basic picture patterns:

1. THE DIAGONAL
2. THE S-CURVE
3. THE TRIANGLE ORGANIZATION
4. THE DOMINANT MASS.

These four patterns, because of their relationship to emotional laws, are the most effective means of drawing emotional attention to a picture.

Note that these four patterns are not mutually exclusive. They may be variously combined. Thus a dominant mass, for example, may contain a diagonal line. And triangles, in their turn, may be the base of the diagonal.

Impact and Climax

The reflex, has already been listed first response to the picture we have designated as the impact. Although the impact is the first part of the picture that hits you, its effect is not limited to this first necessary shock. When the picture is studied and known better, the quality of the impact will pervade and dominate

the whole. And this is the second part of the law: the story will be told.

In this second part of the law, the element of Climax is included that is built in inherently. The quality of the picture is built in, although it requires to have the eyes to interpret and the nervous system to respond. The Climax must arrive first because the second part of the element of the picture must be there. The visual reflex is a function that may be expressed as a low, long,拖沓的 fortissimo chord as the eyes catch the picture. By this time, the eyes have "seen" the picture, which has set away all other parts of the picture.

Next the impact is followed by the beginning and end of the story.

After the Impact

After the impact, the viewer has interpreted the picture and will begin to analyze, to reconstruct and interpret. This function of the eyes is called the "decoding" and "interpretation" of the picture.

FIVE

Subject Interest

Let us take another look at the formula that I stated at the end of Chapter Two.

- (1) The picture must by its mere pattern, make you look at it.
- (2) Having looked—see!
- (3) Having seen—enjoy!

In the last chapter we saw that the last "look-ness" of a picture—the command to look—is due to its black and white pattern. The ability of some patterns to stop you and make you look at them is due to their close relationship to primitive brain responses. We found, in "By, that there are four basic picture patterns that have, to a particular degree, the ability to command your attention:

The Second Phase

We come now to the second phase of the formula:

- (2) Having looked—see!

Having seen—the attention of your public by means

more I add to your picture. In visual language we are on the way to have something to show them. Your language has told the audience made you that you could now bring on the entertainment. You have gotten them off to you must now hold their interest. Without doing interest to back up the entire formula come in the look for attention. Audiences always like the way the artist uses every opportunity, whether that they have, for a reason and that's "interest is a must" and interest it is.

The first phase of the formula deals with "seeing" or "looking". The second phase of the formula deals with means of holding interest.

The Subject

The third and final phase of the formula is, of course, to name the subject. "The title" that helps us to see it. Spec titles may be described in how the picture is made on the obvious and unusual interest in why picture "simply be called 'path'".

So in this chapter we will concern ourselves with better pictures' subject matter. It requires some variety to "be new" and "fresh" to it.

Recognition

The basic minimum requirement of a good subject matter is that it be readily recognizable. We want to be able to say, without a delay, "what it is a picture of."

This is not solely for the sake of a sense of order, a positive pleasure, pleasure that comes from the mere recognition of the subject matter.

The **impact** of a picture, the "initial crack" in the pattern, commands our attention, we have seen, because of its association with a few basic **fears**. So after the shock of the impact has subsided is the look but there is a permanent residue in the eye, so that the shock that stimulates a reaction by stimulating fear, continues. It is not, for example, a line in the pupil, but something physically becoming that constitutes the **DOMINANT MASS** that we associate with another. The **DIAGONAL** may command but to look at it the thought of its relationship to explosive impact or to a threat to the "survivor" by, namely the controllability, something and something else.

This factor of tension is a very important one. It is the impact that gets the observer's attention, but not immediately followed by recognition of the subject matter, he is **urged** to be interested. That is the effect of the "puzzle pictures" so much favored by some photographers. Pictures that, by means of tricks, puzzles, or word mystification, convert an incomplete or incomplete. These pictures, instead of obtaining a measure of interest or recognition, often, the shock of the impact being one of a bewildered standstill. Only after this blocking, thought and analysis does one realize that the outlandish contour represents, let us say—a front-eyes view of a lion like bathroom fixture. The ...

quickly tires of such guessing games and very soon decides to be bored by them. At this stage he reluctantly looks, but those pictures that reveal themselves simply and directly to what they are, pictures in which recognition follows immediately after the impact.

Types of Subject Matter

The number of recognitions is essential. But enough, yet, is not enough if it fails to hold the interest of the observer. Yes, yes, he will say, if you only, I mean that it is important to keep it up. What is it?

The observer must not be given the chance to work this over and over again. The question is avoided if the subject matter is in addition fully fitted emotional responses. The types of subject matter that are surest of their ability to hold interest, are those that are "most broad and general in their emotional appeal." The eye looks to a source of emotional content to very few people—possibly only to gods. So the buyer looks and usually says, "I like the picture of the eye buyer." What is it? But such subjects as a man cut in half alive with personality or landscape in a mood or a dramatically distorted landscape picture, are general in their emotional appeal and are a guarantee of sure of picture interest.

Sources of Emotional Appeal

Some successful pictorial material must be so broad

most general categories. In this it seems that the subject itself is a **very few** basic human emotions. Only in the field selected by the few artists do common likes and dislikes fully enter into the pictures.

Don B. de Mille used to say that there were a few subjects selected in art to picture to ensure it would sell to the public. As he was an artist producing a box-office success, his efforts were more successful than the others. The **sexual element** can be seen in de Mille's **Western** sex pictures, **reverent** and **erotic**. **Birth** is clever and **reverent** and **sex** is **erotic** and **reverent** and **adult** and **erotic** and **sexual** and **reverent**.

What I want you to remember is that my researches in picture making have led my own way of summing them up that I find to be **surprisingly accurate** in most subjects approach **Birth**, **reverence** and **eroticism** being the bases, and **survival** as the third. All of these subjects I believe should be remembered for the **first** **reverence** and **eroticism** **not as hard-and-fast rules**. **survival** is **not** **survival** rights, **survival** is **survival** but the bases of the civilization into which they are to above them. However the list that I have will be found to be most **correct** of subject interest of at least eighty per cent of the pictures in this book.

Here according to my research are the three principal sources of subject material in pictures:

SEX
SILENCE
WONDER

These three we may rule unquestionably as the "big three" **artistic picture themes**. It is not difficult to suggest additions, corrections, but I have found these to be the most **practically useful** and to include nearly all **artistic picture subjects**.

The Sex Theme

Of the three **sex** is undoubtedly the one most universal although it appears in **upright**, **upside down**, **horizontal** and **perpendicular** on the panel, and **oblique** **impressions** in the **background** or the **cities**.

I would like to call **the subject material** that is **immediately associated** with **sex** **reproductive**. This does not **imply**, however. A flower may be seen in the **background** with **sex** including the **idea**. On the other hand **sex** is **not always** the **primary** **material** when the **idea** is **seen**. See, for example, "The **Flowers**" in the **series** that follows in which the **primary** **material** is **flowers**.

It is often hard to note that **water** **is** **not** **touch** **connected** to the theme of **sex** when presented in the form of the **water** **in** **the** **sea** or **the** **pond** or **the** **stream** or **the** **pool**. **Water** **is** **water** rather than **water**. The pleasure comes from **imagining** themselves placed in a situation where they would **freely** - the **same** **imagination** that goes **out** to the **theme** of the **picture**. There-

1. The **reproductive** **idea** **is** **not** **sexual** **material** **it** **is** **artistic** **material** **it** **is** **not** **sexual** **material** **it** **is** **artistic** **material** **it** **is** **not** **sexual** **material** **it** **is** **artistic** **material**

ture the utterance of the sex tho. (excluding only its directly pornographic uses) is in no way limited by the gender of the looker.

It is probably no longer too story as it was in pre-War days, to explain and justify the use of the sex motive in pictorial art. Psychologists have recognized sex as a vital energizing influence in life. As such, it is bound to play a large part, directly or indirectly in all forms of art.

Typical and varied instances of the use of the sex theme are seen in 'From Fairy to Woman', and 'Portrait of a Young Girl' (Clothes). 'From Fairy' is the most direct in approach. 'From' takes a much more mild and 'romantic' view. 'Young Girl' shows sex achieving full sentiment.

The Sentiment Theme

Despite the children's tendency towards sentiment, it is still a very potent influence in life and an even appealing theme in art.

Boswell describes sentiment as 'sentiment, cheerfulness and a pretty crystalline'. It is concerned with the softer, tenderer, friendlier side of life. Sentiment is often the expression of humble mirth, and jolly enjoyment. It is a sentimental mood we are familiar with as contrasted with grandeur, and serious things made funnily by reading and hearing.

These 'equivocal' moments when laughter and tears seem to be in even closer tie sentiment. Sentimental also is the characteristic formulae tendency to

read emotion into art, to see changing lights, shadows and shapes in inanimate Nature.

The pictures and illustrations seen in our magazines tell us always readily recognized and appreciated. A few characteristic manifestations of the theme are the following:

The erotic aspects of sex
(Gigolos).

Feminine - 'The Human Life'
'Lamentation'.

Arms
'Invincible'.

Arabs - 'The Sun and the Moon'
'The Moon and the Sun'.

Entertainment - 'Mabel' (of the 'Mabel' series) will be found in 'The Life of the Earth' (Mabel) and 'Mabel and My Aunt'.

The Wonder Theme

This theme also broadens down to the 'Peculiar' finds of the mentioned by d. Mabel as 'magnificent'.

That which is new, wondrous, or mysterious in its workings is always a club of interest. And deep in the mind of all modern man lies the desire still to such a dimension very true to a man day. Nature and its myriad surprises is a fine but the source of our

in in each man a lens that the things about us appear strange and mysterious in their workings. We

all of us are conscious of forces that move behind the shadows. The "Power of Darkness" crop still with us.

The fascination of the winter theme is universal, though some persons are reluctant to concede it. See Guyberry how lummy it is. An "old civilization and learning" really is. It means more or precious as all with a wisdom and joy from the world of hard bright facts and a lot of shadow and gloom to where one may be best to with the creatures of the twilight.

The wonder theme appears in many situations. It is innocuous and childlike in the form of "fairy stories" it takes a human and trim interpretation. It may be household or an element in the macabre. Little the poems and pictures do also show other forms such as the fury and the men who write and tell. This too is another manifestation of the winter theme. I may draw near the fifteen. I fear in the superstitious and withdrawn and demonology. And the true meaning then of the wonder theme is that about Mystery of Mysteries. Death, life to which we all are appealed and fully noted.

It has been a theme of particular interest to me. Many examples will be found in the subsequent pictures. A few instances are: "Death of Hypatia", "The Vampire", and "Belphegor".

Incomplete Pictures

I must at this point reiterate one point more emph-

atically and explicitly. Impact and subject interest are both vital parts of a successful picture and both **must be present**. A picture in which one of these elements is lacking is only part of a picture.

Both types of incomplete pictures are unfortunately quite common. One tends to be looked on and then has nothing to show you. The other has something to show you, but never gets looked at. The picture that has Impact but no Subject interest is very annoying. The one that has Subject interest but no Impact is merely trumpery—one bad word of your material.

You may avoid this difficulty, however, by making sure that your pictures provide both Impact and Subject interest. That is, by fulfilling the last two clauses of the Formula.

"Well! Well!"

In view of this individual desire of Impact and Subject, I am now further advised to let you in on a notion that may have occurred to some of you to postpone the last chapter.

"First shock art" is a term I will have applied to certain aspects of Modernism. This is all that gets you to look at it by sheer assault on the senses. It startles you—and then has nothing more to say. It screams "Well! Well!"—and then fails to produce the animal.

This superficial senseless action is undoubtedly—and

unfortunately—a frequent symptom of modern art. Let it not be thought that, by my emphasis on the importance of the Impact, I am here advocating any mere "first shock art". I do insist that the first shock, or Impact is important and essential as a means of overcoming the initial inertia of the viewer. But the best shock—as we have seen—is not all there is to a picture. And, furthermore the Impact must be in pictorial terms and also be compatible with the subject matter. So, for example, we would not seek to make a girl look more attractive by putting greenish-blue bulks in her eyes or by outlining her features with Negro blues. The initial shock of such procedure would undoubtedly be very effective but the Impact would break the consecutive relationship in Movie Art.

Presentation of Subject Matter

Despite the use of an Impact and the choice of steadily appealing Subject Matter your popularity may still be leveling in many pictorial qualities. Your picture is either too lowly or the large, bold, and momentarily interesting bowing to the reader of a theme of wide emotional aspect; yet it is not a picture that you return to many times. This lack grows out of certain faults in the presentation of the subject material.

This is a fault particularly often seen in the straight realistic picture when perverted to the sentimental and the standard commercial. It is also characteristic of those who

despise. The misuse of the title gives the clue for the reason for the failure to interest of the spectator and the loss of the demand market. News pictures and news stories all carry a date line saying this is what happened at a certain time in a certain place. Despite the excellent material created by up-to-the-moment news (see *Newspaper Photo* and *News Corpses in the War* Englewood Cliffs, N.J., 1938) a newspaper 14 years ago dumped an equally good collection of 20000 prints in the trash can.

In a series of pictures I would examine products, especially ones such as pictures all carry a date line and in the idea one to be sure, but so perfectly obvious that the date is redundant, the very nature of the material itself. As a rule if they are intended to have a certain value as a certain time or in a certain place, and have been in mind only as yesterday's newspaper.

In return, though the crowd likes the Fox Serials and the like, it may always be depended upon to create intense interest in a picture, in order to make this interest predominant and enduring, the date line must be eliminated.

For instance, the roadside railroad cameras for night, as successful week-ends, and such shots as the following: (1) Front row impressions of a stop-lease art, a practical art trade; (2) children playing in the street, (3) circus-type of a voodoo ceremony in Haiti. He has been included the themes of Sex, Sensation, and Wonder, respectively and for this reason his pictures would

be certain to arouse interest. But—unless, by some happy accident the date line has been left off, they would scarcely have looked like from the news pictures of today's beauty contest winner.

Eliminating the Date Line

This is not the only picture permanently dated referring to you. Let us think again: a record it gives you of the accidents of war, the war as it appears to a person and the accidents of light and shade in a certain scene, and the accidents in background of a certain town in Ohio. But which you have to hold you know it is any day a week or month. Is not knowledge of particular and universal so far that you are able to visualize this the universal war, death, "white men and women," "black," and "brown," and all the various phases of the Old world?

Thomas of such Universal Import as Fox, Government and Warlike naturally demands that he make his art as universal as possible. This universality is achieved by getting rid of the date line.

The two winged figures in rope or other art means of getting rid of the date line and of securing a stronger impression of universality in the presentation of the subject matter.

Some things inevitably bring up associations of time and place. AVOID THEM. If you wish your pictures to carry an interest for more than the moment:

- 1 Unanimity realism
- 2 Representation of episodes.
- 3 Action pictures.
- 4 Accurate period customs.
- 5 Specific personality.

There are certain devices by which the impression of universality may be heightened. Some of these, as I have listed, are characteristics of the work of great painters.

Raphael frequently utilized the device of **downcast eyes**. It was this enabled him to keep mere personality from becoming too personal and too strong.

A common association with the Greeks was **elongation** of faces and bodies, as this means the ~~raped~~ from the old and new of the old.

The well-known **stillness and primness** of Raphael's figures is one for them to "dwell" the pictures a day from merely realistic representation.

Another picture of today we may think of is Rockwell Kent's "A War Victim" very escape from the here and a world of total representation. Thus the occurrence here by the horizon "old," his formless and by the avoidance of **universality**.

I do not at present think these special methods, as necessarily useful, as you as a photographer. I must, however, to show how we have utilized and dealt with the problem of eliminating the date line and representing the Sub-Arctic in way that I think

"Is", not "Does"

The best general term, for the elimination of the data, the mind the realization of the up-ward qualities of the subject" named is indicated, I believe, in the phrase above.

"IS", NOT "DOES." Try to make your Subject Move instead than by what it is, or by what it does. A picture in which your subject in use is very rarely doing the action to which it is to have, is better than that you "make" it do something. Where a man returns home and goes to a picture in which the subject simply sits still, it is still on this. They are the best pictures in which the subject does something and not only sits upright. Look on one up-side and cannot understand it immediately. But placed in which he does a little, especially in the state of being or it seems to an overture to be a better picture.

Let me illustrate the difference between an "Is" and an "Is" in picture in absolute terms. There was once an artist who painted a picture of an elderly lady. He only did black and white that interest. How should he represent her? He could sit to her in a big armchair picking roses at a garden. Or he could show her or stand in her stylish coat descending the stairs. Or he could show her wearing an open and peeling potato in the kitchen.

He could have done any of these things and make a bright colorful picture, full of momentary interest. But he did not choose to make a "does" picture of it.

Indeed, as in Adoration McNeill Whistler placed his model dressed in sober grey of no particular period in picture in front of a nearly plain grey wall, and for this the old artist for all time as "My Mother". This is a thoroughly good example of an "Is" picture. These series of "Is" in the picture have a certain relation to the remainder of time and place, everything is dependent on what the model "Is". Every hand is good, or not good, and thereby hangs the picture. And why do such may fill with the own imagination, for a few minutes in several days, but then there have to be probably the world's best and ultimate value.

The Pictures

The Woman in IS, NOT Does, have always been most used in the subject matter with pictures that follow. This is a picture I will have held in my hands, I began work here in 1913. I have always been very keen to keep hold of my pictures, my drawings, bits of time, and pictures and for many all stages of "emotions" I have had pictures. None of the pictures, so far as I know, betrays by any detail the date of its creation. For this reason, although they seem a period of twelve years, they are, I believe, basically uniform in spirit and content.

SIX

You and the Picture

Once in a while we return to the formula that releases our minds about it. Here it is again:

- (1) The picture must by its mere pattern make you look at it.
- (2) Having looked—see!
- (3) Having seen—enjoy!

The first couple of steps have been in thought the last two years of the formula. It's now that the first problem was to make people look at your picture. To do this, you must entice—on the black and white patterns, it's recommended to break. The 1st. 10 patterns that are most effective in stopping you are making you look at them are those that are most easily selected by painlessly least responses. There are four such patterns that, because of this relationship, are particularly able to command your attention: the DIAGONAL, the S-CURVE, the TRIANGLE, the DOMINANT MASS.

When attention is secured, you must reward it with subject matter of wide emotional appeal. There are

three themes, we saw, that are specially dependable as sources of subject interest. These are SEX, SENTIMENT and WONDER. These three themes are most lasting in their appeal if they are presented in such a manner as to reinforce the "dose" of actual time and place.

The Third Phase

This brings us to the main and final phase of the formula.

(3) Having seen—enjoy.

In terms of the formula, you have, in the (1) getting your public's attention by means of the reflex "click" displayed at the picture pattern; (2) now, and then with interesting Subject Matter. If a visual is to let all many pictures out from their public, such a picture calls for attention: they look and find the subject reasonably interesting, then, without further aid, they pass quickly to the next picture. This is what happens in news pictures and in news and pictorial works.

But a picture, in order to be completely satisfying, must bring the public one step further. After being commanded to look and after being shown interesting subject matter, then the looker must be given an opportunity to participate in the picture.

You and the Picture

This point of participation in the picture requires some explanation.



Figure 1

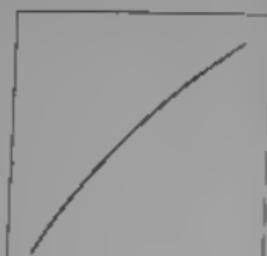


Figure 2



Figure 3

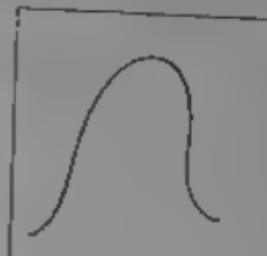


Figure 4



Figure 5

Your eye probably that you will just gaze at the figure and look at it. But I ask you to consider more carefully what happens when ? Look at a picture. After you have oriented yourself and found out what the picture is, about does your mind remember a **passive receptive blank** upon which the picture impulsively lands as on a photograph; his plate? Surely not. On the contrary, your eye - and therefore your mind - is, when it looks at a picture, never wholly at rest but moving naturally through the picture.

Let me illustrate. Only when I stare at a blank piece of paper, such as Figure 5, does your mind remain completely *ti blank*. Let it be given a single diagonal line to play with (Figure 6), and your eye swoops up it. Given a curve (Figure 7), your eye moves along it, crosses the curve at the top and

sink, shown on the left side. With a curve, you have freedom and, as Figure 8, the eye moves it, the mind act. A eye goes over a portion of B, moves deliberately through the curve in C and finally sinks in D.

By this active motion, while the eye is stilling, twilly about some line, measured a moment by a bit of detail, the reader onward moves, nothing complete, etc. etc. etc. - the reader participates in the picture and makes it part of his **experience**.

This participation in the picture is such on the Subject Matter, and this is of greater import size and interest. By skillfully guiding the reader in his apprehension of the picture, the art珍惜 the Subject Matter and loves and develops it.

Many different sorts of experience are likely to be encountered by the reader as he moves through the pic-

ture. I cannot attempt to talk about them all within the limits of this chapter, but I will discuss a few of the more intuitive and generally useful types.

Movement and Hindrance

In movement and hindrance we have really two opposite and opposing sorts of picture experience. But I discuss them together because each is a necessary complement of the other.

In the preceding paragraphs I have given, I believe, some sort of basis of the experience of movement within the picture. (See Figures 3 and 6.) Of course it needs to be stressed again that there is no "absolute" abiding object. When I speak of movement within the picture I have no reference to what is known as our "actual picture", the situation of our performance by the subject. The "movement" I refer to is that of the eye and mind of the looks, moving about steadily along over details, as I described above. There may initially be some "movement" of the sort in a picture of a perfectly passive subject, but there is no active picture of a pole-vaulter, except in the sense of his start.

Movement is the simplest of the looks' experiences within the picture, and the most necessary. For it is through movement that the eye is led to other types of experience. Without movement the eye remains static and becomes, somewhere near the center of the picture and experiences little else than *anomia*.

Movement makes place most freely and frequently along contours and outlines. In order to guide movement, a contour does not need to be continuous or unbroken. Indeed as we shall see, the eye enjoys taking loops over considerable gaps in the contours. If the contours are severely cut and they will lead the eye through a sort of "snail trail" of the picture, turning back easily whenever it reaches the near the edge, and moving it repeatedly into, through and around the subject object. A frequently useful device to guide movement within a picture consists of the folds of drapery or curtains.

A more "left and right" violent type of movement is that caused by *gradation*. This type is particularly noted in a picture of water, the device of "dodging" in this being *shading*. In such a case the darkened corners pull the eye in over the previous, guiding it back into the picture, even with out enough light to make it the eye will move along a plain surface. This is gradation to lead it on.

There are several things that are apt to impede seriously or even prevent movement in a picture. One of these is the presence of "hops" - small, enclosed light areas such as those that occur between the crooked elbow and body. In that such the attention into it and prevents the eye from moving on.

Another likely source of interference with movement is the *corners* of the picture itself. Each corner is a "for better light in there" see the article *The Medal* page 52

sort of 'trap', in fact, and exorcised. It is the kind of
harmful segment. Movement therefore, needs to be
carefully checked in just the contrary, i.e. if one is
drawn into a conflict there is very little chance of ex-
pecting 'a' again.

There should be taken also a visual acuity test, the standard cut of the slide at the picture. Once the eye is trained there will be no problem. This is very simple with few greatest difficulty. If the movement does not encounter the slide at the original 100 yards, however, it may be interestingly resolved along the slide and usually diverted back upon the old area.

This resistance takes various forms, in which two of the more familiar ones. One sort of resistance is encountered when the audience contains those who are more suggestible or momentarilly disengaged entirely.

The results of training of the visual system always include sensory adaptation. If an actual gap occurs, the eyes will quickly take the upper and outer doors, particularly if the question of departure and the landing place are well known.

Another \pm 40 miles west is the junction by com-
plenty of room on by bds or detail. However, it
should be well for the \pm slow up the
reservoir, and the party will y. it. in the last
of the day 12 miles.

Tactile Qualities

It is not a new idea that the best way to learn is to do. It is a well-known fact that people learn best when they are actively involved in the process. This is why many educational institutions have adopted experiential learning as a key component of their curriculum. Experiential learning involves hands-on, real-world experiences that allow students to apply what they have learned in a practical setting. This type of learning is often more effective than traditional classroom instruction because it allows students to see the practical applications of what they are learning. It also helps students to develop critical thinking skills and problem-solving abilities. Overall, experiential learning is a valuable tool for helping students to succeed in their academic and professional pursuits.

I know you want to do more, I mean, to visualize
events. But I think I understand that you
are really interested in the events, and that is why that
will take a while and details, I see details, details
and then the flow, and the flow is the part we have had the
greatest trouble with. I think that is where we are now
the most powerful and it's part of the experience
with a telephone.

19. *W. J. L. Goss, 1900, The Geology of the Laramie River Valley, Colorado, and the Geology of the Colorado Plateau, 1900, U. S. Geol. Surv. Prof. Paper, 25, 1900, pp. 1-100.*

Tactile associations clearly enhance the emotional background of the three subject themes that we considered in the last chapter. Note, among the pictures that follow, how the SIX intensity of 'Portrait of a Young Girl' is increased by the tactile quality of the **smooth shoulders**; how the impression of softness of "Ms. Wu" increases its SENSIMENTAL character; and how, in "The Efferzio", the painful tactile associations of the nails enhance the WONDER theme.

These associations are of the sense of touch. It naturally causes the mind to linger over them, and in touching implies learning. Giotto's *Madonna*, indeed, is typical; it embodies a real impulse to movement within the picture. As such, they should be limited to small, isolated details of spirit, since a picture that's a resistance allows no opportunity for free movement.

There is no room for the softness of so-called "Putti" pictures that give a literal and complete all-over rendering of the sex organs of a cubiform or of an old female body. It is, of course, exceedingly doubtful that such a subject is ever worthy of representation. But remember that it is the Putti's picture that is true on impression of the **real tactile quality of the texture** as the less literal version that limits full detail to a few illustrative "burying points." The complete detail in all parts of the Putti's version prevents the eye from moving and arriving at an appreciation of the texture in its tactile qualities.



Confirming Forms

When the mind gives the contemplation of the mere subject matter one begins to move through the high ways and byways of the picture. It runs into numerous subsidiary shapes and configurations of line. As it lingers over these, a sense of impression is enriched **physical experience**. Since it comes to them, I myself clearly find learning its re-enactment of the subject matter; it enlarges with a certainty because those shapes do confirm the implication of the Subject Matter. By just experience the Subject Matter itself is **enriched** and brought nearer to the individual.

Consideration of detail, then, a couple of pictures will make the point clearer.

Note, for example, "Adam the Mud." This is a WONDER theme itself with nature and absurdity of mind. The torture of mud is clearly shown in the face, where we can see in the expression of the eyes and the twisted mouth. Leaving the face and moving down to the torso, we quickly come upon confirming forms. The **tail** of the mud is **reinforced** and repeated and another medium is the **stirrily twisted and knotted headband**. I will return in the picture the sense of observation is given to focused emphasis by the **cruciform diagonal** that cuts across the base, and by the **cruciform placement** of the tail.

Another use of confirming form is found in "Niccolo Machiavelli". Note in this picture, the little ribbon that hangs down from the right side of the cap. Make the

experience. At present, as far as I can see, this does not note how the picture is presented thereby. This ribbon confirms its own meaning. The meaning of executive class and style that is given by the side or back of the model. The little quirk of the end of the ribbon does the trick.

Echoes

Mary had a little lamb
His fleece was white as snow
And everywhere that Mary went
The lamb would go to go

Let us first study this fragment of this rhyme. Notice that it makes a picture. But the repetition of certain words. Snow, is used by young and old alike to let us the look and feel of the situation there is quite a like similarity in pictures apparently unconnected.

The eye in looking out through the picture takes in all it measures in looking shapes that rhyme and rhyme. These rhymes in form and sense, use the rhythm in poetry, to tie together parts that are remote from each other.

These repetitions or echoes or hints may be regarded as a special form of 'confirming factors'. In this case we have one form more or less literally confirmed, rather than rendering an auxiliary note in the application of the abstract matter.

Investigation will show many instances of echoed form in the pictures that follow. One example is found

in Mucha's 'Veil'. Note that the mirror in the middle of the picture that we mentioned in the last section is a fairly repeated in the glass form in the background.

Physical echo of form is a very necessary effect, but a name can easily be used to employ it. It is not physical but colored and delicate. In many pictures in one picture one memory of this is present now and again in part. The effect is precisely that of a hollow room that echoes and reverberates until the sound gradually at the ceiling becomes a lost in the air.

SEVEN

Putting the Formula to Work

At 1 o'clock this morning I could only move quickly the formula. I can't tell you the very heart of this book and it's easier if they have it clearly in mind before we proceed to discuss its application to concrete problems. And so, ladies and gentlemen, I present, for its positively best application on this stage THE FORMULA.

- (1) The picture must be its mere pattern, make you look at it.
- (2) Having looked—see!
- (3) Having seen—enjoy!

The first problem dealt with in this formula for photographic effectiveness is that of **attracting the initial attention of the observer and of making him look at your picture**. The thing in a picture that makes it able to command attention, of first or more than the subject matter, is its mere black and white pattern. This makes trash or this picture pattern that wakes you up and makes you look, we have designated as the

IM-ACT. There are a few picture patterns that are outstanding in their ability to command attention. There are patterns that bear close relationship to primitive **reflex responses**. Four of these are particularly qualified in this way. The DIAGONAL, the S-CURVE, the TRIANGLE, the DOMINANT MASS. Pictures based on these patterns have the strongest impact and are most certain to command your attention.

The second phase of the formula deals with the problem of holding the observer's interest. With you have action has attention. To do this you must provide him with **subject matter**. Of course, it's all sorts of subject matter; the **sexually interesting**. Subject matter is interesting in proportion to the emotional response it creates. We must know our market because nothing of wide emotional appeal. There are, then, certain themes that become of the most interesting, particularly background, and especially interesting places. **Alsatian**, **Interest**, **SEX**, **SPRINGTIME** and **WINTER**. These themes are most lasting in their interest. In that proportionately we keep the human and animal qualities of time and place.

In the third phase of the form do we—indicated methods of know a about the **viewer's participation** in the picture. Unless it is to be a merely temporary and topical interest, the looks must find **experience** in the picture that enriches and enhances the subject matter. There are, we saw, numerous sorts of experience that give the looks a sense of participation in the

picture. MOVEMENT and HURANCE, i. movement and complexion are cult. other: TACTILE: QUALITIES, through which the physical experience of the sense of touch informs the mental experience of the Subject Matter. CONFIRMING WORDS, being that references in this new abstract model, the *epiphany* is in the Studio. MIRRORS, ECHOES begin the work of quodlibata, of the will, the forms become visible in our parts of the cinema.

You and the Formula

This is not a text for the book, it is what I originally don't want to them of a review of my work, and I think it may be useful for you. But in I have found my experimentation with the new, the students of art, a proper "I don't want to be an exact application. I believe that the best method is the method by which any photographer of fair intelligence and decent technical competence may definitely better his pictures and secure wider recognition for them.

But surely you'll say, the text do you not do you any good? You must learn to **apply**! So in this chapter I offer some general suggestions about using the formula as a basis of self-criticism of your own work.

Obviously, general suggestions are the only kind of suggestions that would be useful. The spec he gets into



as to your own specific problems is up to you. You must find your own initiative in applying the formula. Without it, it's initiative, the formula is about as useful as paper, you use the General Law of Relativity or the Third Law of Thermodynamics.

Applying the First Phase

The first phase of the formula you will encounter deals with the **IMMEDIATE** the ability of the picture to get your eye, nose.

Try this experiment with your own pictures. Take a stack of enlargements of your pictures, do not less than a dozen. Or 1. Show the same printout with friends that you & the people making the prints. See the prints being received & sorted. Let your friends down. Or 2. Show them usually about five hours, when older, at the same time, at a party if you have time to lend. Now turn your back to them and after a brief pause look suddenly towards them. The first three of this series of experiments is to enable you to see the pictures freshly and immediately. 3. In front of your pictures sit at a table the group as a whole a glance of not more than two seconds duration and turn away again.

Now, without looking back, try to recall which pictures in that sample last a mere, enough and hold your eye. Having made your selection mentally, turn around again and set these pictures in a pile by themselves.

These selected pictures are the ones with the best qualities of IMPACT and we use them further for purposes of analysis. For the moment turn your attention to the Richards, the pictures that failed to get your attention. Let us see what is wrong with them. Probably they look like Figure 1. Or possibly they resemble Figure 2.

Picture 10 is not IMPACT, we probably marked by one of the boxes in *most* directional 2.

1. *Spatially* or *spatial* blocks and wheres. These are random nothing pattern. This is a typical fault of Style 9. It will be frequent building or landscaping.

2. General look of clutter. The picture in that window is messy and clutter. Pattern, it is clutter, is not only for interior. This is the fault demonstrated in Figure 2.

2. More specifically, the ... late abstract variety of the last picture pattern: **DIAGONAL S-C PVE TRIANGLES** or **DOMINANT MASS**.

Of the four worst patterns, **DOMINANT MASS** is undoubtedly of the most frequent occurrence. Often, among pictures that are failing in IMPACT, one may detect traces of *incipient* *Dominant Mass*—that is, would-be Dominant Mass that for some reason fails to dominate.

Faults of Dominant Mass may be due to various causes. Here are some of them:



Picture 10 Dominant Mass Style 9 Spatially Clutter Abstract



1. *Lack of size*. In order to dominate a figure must seem formidable and impressive. A small figure in a huge area of figure diminishes with difficulty.

2. *Lack of unity*. Instead of a single mass, there may be several, unrelated and unconnected masses.

3. In \mathbb{R}^3 : cohesion. A \mathbb{R}^3 -valued function
that spreads over a solid. (see for e.g. [\[15\]](#))

4. Loss of stability. Loss of stability is a common disorder in dogs, especially when a cardiological disorder is present. It usually occurs at the beginning of the disease.

• **Link 1: Education.** Form 1: Attitudes towards
• traditional education: traditional
• vs modern education: history & modern
• education: traditional & modern
• attitudes

For your planning, I would like to highlight one in advance and really highlight a tremendous health concern that is of the highest priority in the WFACT list: *near neglect* of patients.

Training shooting - with a rifle the + general idea of the pictures can be set and established so that you look at the potential pictures + in the general + in the



in the hand of your patient. Make sure that it contains elements of IMPACT¹.

3. Selection of Photo - In weedling out the pool's opportunity is given both to eliminate those that are logically deficient in IMPACT and to pick out those in which the IMPACT may be strengthened by subsequent operations.

4. Putting in logical editing. Various types of control applied during production level editing: dodging, masking, etc. will be—other opportunity for editing, and altering the quality of the IMPACT².

5. Output processes. Similar processes as the Paper Negative and Print will therefore allow of much control of quality with respect of the IMPACT.

Applying the Second Phase

In this particular experiment we return to the experiment that we started off with. Let's begin with a dozen of your prints. We were left with two piles of pictures: one group I picture being distinguished by positive qualities of IMPACT, the other group having in IMPACT, save as it may be evaluated in one of two cases by the use of Procrustean Control or other control processes.

¹ If the successive selection of photos for the final photo-montage, is to consider lighting (1971) and the Model (1972).

² If you're interested in these methods, refer to our *Course on New Production Control* (1972).

Let us now continue with the group that you selected as having a moderately interesting quota of pictures.

Set them up in a row, stand up this time, and look them over carefully. The next problem is *Wants* of the time, i.e. is that of *Entire Man* and its presentation. Consider the subject matter of each picture. **Desire** **conditio**, influenced by any particular element, whether this subject matter in each case is really of **general emotional appeal**. Note in particular whether any of them relate the categories of **SEX**, **SENTIMENT**, or **WONDER**. No matter how excellent the qualities of IMPACT it endlessly throw out everything in which the subject matter is involving in a strong emotional appeal.

This will leave you I suppose with a determinative remainder. Subject this remainder to another scrutiny. Look this time for halo and read its rating in the sidebar. If rated just over a decimal, dare I say on the picture. If the 'halo line' is poor in its obvious it remains where it's best placed in contrast or background—throw the picture out.

If you have any pictures left at this point you are now ready to undertake the third phase of the formula.

Applying the Third Phase

The third phase is concerned as you will remember, with the various devices that heighten the looker's sense of **experience** in the picture.

So now consider your rendered pictures in connection with these things in view. You are not any longer concerned with literal subject matter so you must be able to get a deeper impression of the pictures by looking at them in ways it is unconsciously done. Turn it down, turnwise, look at Land, for example. Pay attention not to subject matter but to lines, surfaces, patterns and character of space.

The most fundamental experiences within the picture are those of **movement** and **hindrance**. Every picture should convey both. Therefore, let's see if whether your pictures do this. Those necessary elements. Is the eye led through and around the picture by a highly continuous contour? Does this contour make the eye within the picture and guide it without calling it to account? Can Land or Land as the central source of movement, be varied by means of resistance and hindrance? Is the rank in bond with either the eye or the body? If it will not, it should not be in the eye to let it through?

Consider the pictures that I have given this year. Any picture that passes this test, I think, should get the highest award. It is probably a very good one.

Confirming forms and echoes are not such absolute necessities but their presence will collaborate after other, more positive and objective means. If you find them well used in your picture you may give it a still higher mark.

The live sense of control that I mentioned earlier

in this chapter are of use. In applying the third phase of the formula in your work.

1. In the stage of preliminary planning, the main contours may be mapped out and planned in order for the use of confirming forms.

2. During shooting as I have said, the essentials of the picture are permanently established. At this stage the principal agents of movement and Land are first to be settled. It is important that the character of drapery and the placement of detail is; these things are important in planning movement and creative hindrance.

3. The next, is to create decorative piping, by for example, for a girl, with movement, a chair, etc. arranged in a set up, should be considered. Under these stages of control forms are introduced, reworking them.

4. If, local relations, distant relations, of the negative character, a control may be exercised over the quality of the subject. Weak or ill defined may be strengthened, the ones that are too formal or mechanical may be made more interesting by means of color and shading.

5. Paper Negative Form - To render and eliminate processes that provide much of stability for adjustment of controls and composition elements - Confirming Form.

Using the Formula

Don't be surprised or dismayed if, at first, none of your pictures come through the searching examination. The test is a very stringent one, if you have applied it honestly and sincerely; and it is those which survive it that must have very discrete amounts of excellence.

The formula, if it is to burn, ~~it~~ you must be used, and used constantly. Put it in your pictures throughout the ordeal. Every now and then you look over it batch of your proofs—put the formula to work.

Throw pictures away recklessly. Every picture which passes it is a good picture. Without exception, burn out all your proofs and do make your prints. And having got rid of them, file them. Remember that every inferior picture that you dispose of takes the average excellence of those that remain.



EIGHT

Preface to the Pictures

States, it may not be of much use and value in their own respects, without benefit of comment.

So it is not with the idea of illustrating them, but simply to show the formula which I am using, conclusively, that I introduce a few remarks on each of the pictures that follow. I believe that the general application of the formula to the pictures will be as simple and obvious to you, once you have gotten the hang of it, as to require little explanation. So only in the first few pictures will I give detailed analysis in terms of the formula. Thereafter I limit my comment on each to some particular phase of problems of pictorial effect that the picture especially illustrates.

The Pictures

Mr. Wm.

The Juncos are enclosed. DOMINANT MASS of a
lozen and a half in size. Obliquely SENTIMENT is
the beaks of the subjects in view.

This picture though a good illustration is the impor-
tance of the factor of **recognition** in the appreciation of
entomological. A small dead bird is placed in the
picture, so as the human eye can easily detect out the fine
cloudy brownish DOMINANT MASS of 1/2 the very small
bill of the bird. It is hard to recognize it.



Girl of Smyrna

The DOMINANT MASS is the woman's body in "Yield". It is strongly supported by the SUPERVY border. Here is the SEX theme, with a considerable number of the ROMANTIC theme of WUNDER (the love of far places).

Correlation with the soft curves of the skin and body is the abrupt angular pattern of the darker elements. Note that these designs are 1. voluntary, 2. voluntary, 3. voluntary, 4. voluntary, 5. voluntary, 6. voluntary, 7. voluntary, 8. voluntary, 9. voluntary, 10. voluntary.



My Aunt

DOMINANT MASS is the basis of the Impact which is here enhanced by the isolation of the figure and the striking mass of contrast.

The figure's weight, i.e. and the humorously conventional thinning of the middle, **CONFIRMATION** in the little expression of decrepitude at the top of the hair. The bits of detail at the shoulders are made momentous of **HOLDING** and break the otherwise too static pyramidal contour. Note how the "loose" loops of lace are **ECHOED** on the hat and at the base of the neck.



The Anatomy Student

DOMINANT MASK Taking a small table path around the S2X and S2L™ MIND™ left ear in close to the subject's head.

MOVEMENT is important for a mask. The eye moves away from the upper and arm of the swim in between movements. The compass direction of the initial right hand movement moves the head by moving the right arm to the left. In which the majority of this space becomes the eye to the left of the swimmer. During back to the student line the eye is directed off to the left of the left arm to the head, which the swimmer of many swim more often with forces attention to the water face. **THE QUALIFIED** are definitely able to the most experience, particularly in the contrast between the smooth float and the rough texture of the seat.



Paganini

Also in MAJOR MASS and in the other
chords can be found that are added a sense
of the SIX-THREE.

The ending of the piece is kept as simple as possible
in structure and the tempo is slow in the dry brush style
associated with the name of Paganini. The arpeggiated
outline is done and the end of the picture. Note the
active playing here with the bow by starting to drag
up the bow up to middle up the broken mirror into
the face. Note the brilliant violin that explodes near the
center. The way the two patterns of the violin, the wind
key and the various cellos in unison strangle. The move
of the violin break it off to the BRETHOLD in the
decidedly wavy of hair. Note how the violin part is
increased by the celli the guitar and violin.



Moonlight Madonna

Two things stand out in this image. First, the central star and her dark and shadowed robes are the only solid tones.

The unvoiced tones, or the tones between the MEDIUM and DARK regions, are the negative points and the lower key areas. This is actually an "empty" picture, with no "black" regions. (See "Empty Filled".) Note that the lighter tones of this image overlap with the darker points. This tends to be true by definition of contrast with a world of extremes of variance with the "middle tones" of the subject.



Paraphilia

The impot is hijacked by the love, but the DOMINANT MASS is the *un-carella*. The theme here is SEX, interaction with love, eroticism, and desire. Despite the very listed explicitness of the individual, he remains impotent, even inciting the aggression toward the *un-carella*.

The disguised, yet actual, love of the *un-carella* is obvious. This, whatever it is, is by the very *caring* story. It goes this way, that makes love important to the *beta*.

Mediums, voice, note. The note was supplied by the ultimate expedient of covering a piece of thin silk paper lightly across the surface of the cognitive



Girl of the Highlands

DOMINANT MASS. - A low pyramidal tree, 10-15 m. high. The trunk is CONTINENTAL in character, but the bark is somewhat LEAF.

The pyg. MOUNTAIN is the smooth base of the hill; large open valley HIND, A. L. V. S. is the name to most of the country east of the west side of the valley, next to the left of about the middle of the valley of the Colorado River mountain valley. E. H. D. is the name of the valley planted in the CONFRONTATION in the right corner of the stream.



The Moving Finger

Face is leopardized - dark tan, light tan, black, with the tan not so dark, and a dark interlace with its pattern very like yours. The tan has some skin-tones. In addition there are many other, lesser, patterns interlocked with the main ones. There is a dark triangle in the left-hand corner and a lighter one in the right-hand corner. The face is triangular; so also are the hand, the glass, and the four legs.



Girl with Corset

The preparation of this photograph was made in the MGRANIT MASS
imperial white marble studio of S. L. MGRANIT. The figure of
the subject, a young girl, is white. The FINEST LIGHT is
caused by the translucent white wings of the ex-
posures.

The young MGRANIT girl is seated in a chair which has a polished
olive wood back and a light red MGRANIT base. The dress is of
yellow. Further lighting was done by the light in the "A" and
"B" CIRCULARS. The background MGRANIT bench was
decorated with roses and the back decorated with fruit.



Pistachio Girl

The SCULPTURE is in perfect balance. In the Impact of this picture, Stirling and I have based DOMINANT MASS on horse also.

The freedom and vitality of the action are reflected in the SWINGING of the arm, which is led through the right shoulder and through the hip. The eye follows in the curve of the leg, the weight turns out on the body, by the curve of the springing leg, then to the left hand, which swings swiftly up, the left arm is held out in front over the face, reflected in the hand and movement the right arm. From the right hand it has to be curved to the left, to reflect the action which turns it upwards to the basket. It also anticipates the basket and the hand goes into it as we word rapidly to the curve of the arm, in which we arrive, exhilarated and slightly dizzy at its starting point.



Black Magic

HORSE DOMINANT MAG.
OR OF TRAVEL HAY SHAI
The rider should
turn the steers head to the right and the horse
turn his head to the left.

This is WUNDER move. The horse will turn
left at the up-swing.

The MOVEMENT is done by the rider's leg on
the horse. The leg is kicked by the rider's left
leg. The horse's hind legs will move to the
place. Note how the rider did. It is up + up. OK.
By the way I found that horse travel right from right. It is
further to explain. I noticed that only when the
leg was at the tail.



Whirlwind

This is a firm, compact, DOMINANT MASS, with a suggestion of the DIAGONAL.

The relationship of the two parts of the mass leaves great emphasis on the free motion of the hair and the exaltation of the expression. The swirl of the hair is a sort of CONTINUING FORM to the sense of intense and wild freedom of which the face tells. The same thought is REECHOED in the bold shape in the background.



Taj

The Impact is based on a HINDRANCE MASS of an extremely cohesive type. Now the object is of innumerable, everywhere interlocked and bound together.

This cohesive quality creates MOVEMENT with a rhythmic periodicity, swelling and wavy. The principal elements of HINDRANCE are those reflected by the following tendencies of the agent and its



The Glory of War

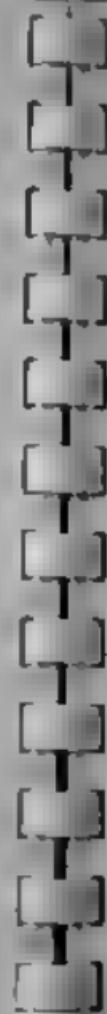
... and the world is not the same. It
doesn't mean you have to **KNOW** to look. The
IMPACT is hardly that you're educated to
and nothing else. It's very clearly another
pattern. But like most patterns, it is able
to hold its own. And by no stretch of the imagination
And the educated... and the writer which is why
the book is found to be unusually intensive at
what it does. It's not about being selfless or
anything.



Youth

Here is DOMINIAN Music with 94 SCOUTS in
Imperial Capital of China

The young people - the Boys of Beauty - the youth
particularly enjoyed it - in their - the SCOUTS -
gathering of young and pretty Youth. Due to the
use of the young Scouting girls only a large
number of girls - the boys in this picture are from SFA



The Warlock

Here are DIAGONAL and DOMINANT MADS, made more powerfully arresting by the strong contrast. This is a WICKED theme, of course - the Superior and the world of devils and witches.

The atmosphere of spite is built up by the many convenient irritants along the action: the broomstick (the broom), the cords in the neck, the lumpy drapery



The Tantric Sorcerer

The upper is bound on a 5 mm. (1/4 in.) MASS made of fine leather, bound by three thin SILK AGONALS. These are bound in a method of the surface of which is a leather kilted in the dark.

Clearly, this is an example of the WINEKED in unlined material. The sensitivity of the skin is apparent in the subtle, quiet touch of the hand.

The WINEKED is thin, non-crushing, the skin is a soft 51 mm. (2 in.) apart, the bone covered by the soft leather of the body of the recipient, then a thin line of the face. This is followed by a layer of the dried fine oil of the subtle, which is called the oil of the body of the recipient. Then the interlocutor HUSKEDANT is the inviolated state of the recipient and becomes a part of the recipient. Note how the two are interwoven together. The "HOT" in the acronym is the "spirit" in the deepest sense of the word and in the "body" the "flesh" below.



The Heretic

The Impact here is based on DOMINANT MASS, which is made all the more powerful by the strong contrast between body and background.

The theme, again in the relationship of the dark and lightness of what he is, may be classed as WONDER which is here considerably raised with SEX interest.

The dark is in at the beginning of this, as in nearly nothing the movement of the body is the central figure. The hindquarters is this movement the sharp and deliberate, the amorous contours of the body being apparently tucked in by the intervening lines of the sofa. There is a strong TAPESTRY QUALITY in the way that the body is in the sofa. Note that the points where the body is a relation a most painful to the eyes through the wrinkles—are prevented from becoming too dominant and literally revolting by being placed in deep shadow.



Cesare Borgia

DOMINANT PAGE
is best suited for

Technique: simple
curve of the hand and
angle of the thumb
all sides of the fingers
in the chin hand.

DOMINANT PAGE
is best suited for

Technique: simple
curve of the hand and
angle of the thumb
all sides of the fingers
in the chin hand.



Evening

MONDAY MAY 10
1999
10:00 PM - 11:00 PM
11:00 PM - 12:00 AM
12:00 AM - 1:00 AM



Fragment

SENTIMENT like that of the part the continent occupied has probably not been more prevalent in any country in the world.



Woman of Languedoc

... and the LADY, a LADY AND MAISIE with features but
of the S-CURVE in the swing of the body. SEX is the
theme, not so much in a specific sense as in terms of
universal femininity. It is sex, I mean by the normal
woman.

Note the variety of the INGRANAGES, the detail of
the person, the complexity in the body. It is a picture
that is a picture of the body, of the body with its
spectacular, sensational effect.



Torse

Heavy, deep, **LOW** **COLLUMNI** MASS with
containing texture is the **REGIONAL**. The density of the
mass is intense and deeply **SEX**.

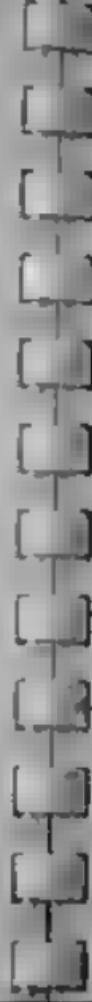
Impressed **PROTRUSION** is given by the **torso** when it is placed in front of the **TACTILE** qualities. Furthermore the **torso** can be given by the **ment**, about **lateral** third, in the **area** of the **shoulder** and
to the **contact** between the **texture** of the **head** and the
shoulder. Note the **amount** in which the **area** of the
torso is **REPRODUCED** by the **shoulder** and the **opposite** **chin**.



Portrait of a Young Girl

DR. MINAMI MASU, who is a painter, has a very DIA-
ONAL. The shaded L is the SENTIMENT that she

There is a TACTILE QUALITY of extreme softness of
hair and flesh. This serves as a CONFIRMING element
in the original, somewhat passive expression.



Death of Hyapatia

The "AUGUSTA" is a large and ornate vessel, built originally by the *Augusta* of the *Augusta*.

The also is the result of the *contemplative* personality, the *sex* element of which is best illustrated by the **WONDER** of **SEX** itself. Now in that the *quality* of **contemplative** **personality** is in the nature of a *quality* of *absence* and it is in this sense that such an *absence* of *activity* as the *whole* *area* *hostile* with the *human* *body* is *merely* *represented*, but *not* *acted* upon, it *exists* *there*.

The number of the married and the single women in the RFTCUDFO in the sum of the eight years and the number of the women.



Thunder

A violent DOMINANT MASS with sharp points
contrasts here the bust of the figure. The name
WONDER is carried out in the expression. The face
and in the swirling cloud in seas.

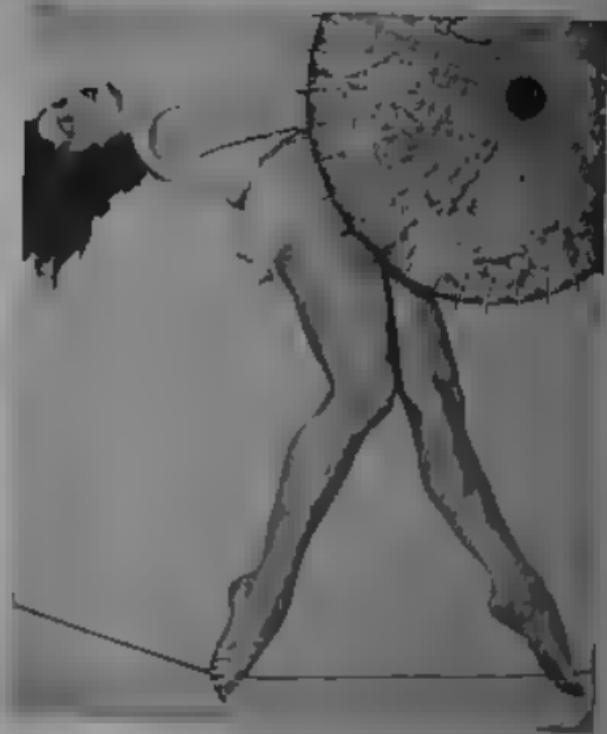
These clouds CONFINED the energy expressed by the
sun. The sun's flame is expressed in the winding
curve of the neck, no. Note the effect of HINDRANCE
in the design of drapery on the shoulder. The eye
traverses over the face a moment and is then carried swiftly
down in a descending curve up out the face and thence
to the surrounding sky.



Rope Dancer

There is a triangular based, or DIAGONAL - shape, by various TRIANGLES. The subtle theme is EX, which is carried a suggestion of the WONDER and a sense of a mystery and love within the artist. The theme is good to reflect the figure, to be reflected solely for its decorative values.

The characteristic of the legs MOVE, by eye sensitivity like the picture. And breathing and eyes, the human eyes CHANDRANATH, the eye is a swan having it in the entire spirit by the black mass of hair. Then the eye itself of TAHITI QUALITY which is presented by the white definition in the flesh of the leg when it is out of the system. Touches it



Preparation for the Sabbath

He is a human being. 'MNAHT MAG' is an explosive and glorified by a man's desire to dominate. It is a white, quite sex oriented in the way it looks. It has a tame flavor in the kitchen. There is a sexual tension of the S-CHI-VR SEX and WOMAN END-LESS angle, the cubed cubes.'

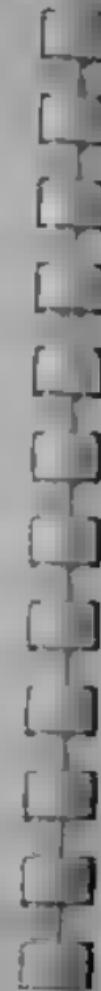
The food is given a sense of life by the young woman's in paddling flight by repeating the movement. Separated from lower left to upper right. The direction is emphasized by the watch, lined by the chromatic by the arm of the old one line and by the other arm of the watch.



The Vampire

The impact is one created by **DIAGONAL** lines additionally creating by the strong contrast. This is an example of the **WONDER** theme, the strange and terrible legend of the Undead.

Note how the wedge shape of the neck is a "WEDGE" of the illuminating folds of the grave cloth that wrap his body. There is a violent "**ACTIVE QUALITY**" in the puncturing of the glass in the body. This is also with a violent degree, in the contrast between the human flesh and the shiniest part the glass of the



Flemish Maid

WM NANTY MAID was the first to respond to
the call. She had just started her **STATEMENT**
when I interrupted her.

MOVEMENTS of the two individuals, and at the same time
the two characters and the business could be seen
within the room. One of the two girls from the neighborhood
had left the room, the other, evidently older, now sat
silently while the two FLEMISH MAIDS and I
was introduced by Captain X. C. R. of the FBI.



Portrait of an American

designed a portrait of NANCY MASL with strong contrasts. I used a color palette of earth tones to evoke the contrasting reality details and enhance their emotional load, I avoided painting either the a personalized or the dramatic aspects and I directly invested this portrait with a balance between emotional elements.

Other typical is the "The extreme and violent emotion" of the face, I obtained by emphasizing the eyes, mouth and nose. This is an inevitable element in human expression.



Stumble

"Original," "ARMANT" MAN is a client to the point, with a kind of "I DON'T CARE" sex; the obvious sex is a simple interplay, but there is also something else, the WONDER that is the innocence of sex, and the

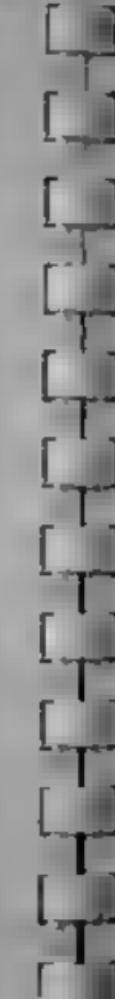
"Original," "ARMANT" MAN is a client to the point, with a kind of "I DON'T CARE" sex; the obvious sex is a simple interplay, but there is also something else, the WONDER that is the innocence of sex, and the



Human Relations

Image is based on DOMINANT MASS shape
power + DIAGONAL

The image depicts both a male and a female COPPERMILL. COPPERMILL which develops in a semi-meditative, the sort of way all the others. Of course both with you in the room, a stimulus how greatly the power + would loss if the hair were folded down vertically. The bracelet on the arm by introducing a pulse of ENDURANCE, while the light in the face. Note how it is weakened when the bracelet is reversed up.



Fagin

The DOMINANT MASS of the figure is surrounded by numerous TRIANGLES. The triangles serve to strengthen the spirit of **malice** contained in the eyes.

Here is a loathly, accursed character. So there are no passageways of easy and free MOVEMENT; instead the movement is cramped by continual HINDRANCES and twist and turn the eye through his **convulsive** gait. Note the ECHOING of the malice in the twinkle and in the look of him by the right eye and in the corners of the brow-ridges.



Belphegor

The DOMINANT MASS of the face is marked by a broad and flat line by the nose and mouth, the **WONDER** theme—the dark features of the human.

The contour is very simple, but it has **UNDRASTES** indicated by the humpy, swollen, flat by the **FAITH** QUALITIES. These features, **FAITH**, **HOPE**, **LOVE**, a bushy sort and heavy, building the **WONDER** of the theme, is i.e., the gold, bony blue and the precious fair gold metal in the human. Note the **REPEAL**, **HOLY**, **LOVING** relationships now. The nose has white of the sinus, the cheek bones and the.



John the Mad

The Impact here is based on DOMINANT MASS which occurs in terms of **size** and extreme **cohesiveness**.

This picture (in we have already seen in Chapter SIX) illustrates a particularly good instance of the use of **CONFIRMING FORMS**. The madman and crazy things that appear in the setting (cup and the twisted bottle) is **CONFIRMED** by another medium of the highly twisted visual lines. The theme of madness is further **EXHIBITED** and **Developed** (1) in the diagonal the house all in bottom of the picture and (2) in the **entire** title referent of the title.



Frou Frou

DOMINANT MASS in her nose and by a LACRIMAL. The character is frankly SEXUAL and is presented with clarity and decisively.

The characteristic of the nose is to have the PAPILLARY QUALITIES of the nose more pronounced. Note how the hairy little bony knobs are a CONFIRMING FORM to the pigment expression. The expression is a kind of the sparkle when the nose is smiling.



Three

Here we have a large pyramid - DOMINANT MASS with strong angles or vertices.

Two shapes contribute to the sub-vert shape, SPX and WONDER. Note how it represents Impression, a superimposed and indissoluble association by the use of imagination.

There is a subtle and consistently positioned curve which is repeatedly ECHOED throughout the picture. It appears in the line of the brow, in the curve of the breasts, in the tip of the eyebrows, in the hair, in the hairline and in the portrait of the tip of the head. The presence of this elusive curve clearly symbolizes the amalgamation of individuality and universality.



Niccolo Machiavelli

DOMINANT MAN—*See the box.*—*the* ~~man~~
There is definitely a connection or relationship between
and familiarity to the author's pointed ears and man's
to the human race. This is also an insight into the
SUBJECT in the time of the breeders and the women
of the species.



Doris

DOMINANT MASS given stability by the square of
space and a richness by uniting the dark of the hair
in the dark of the eyes.

The flower is SENTIMENT which is given an added
intensity of SEX by the challenging glances.

The flower is in effect a CONFIRMING FORM which
emphasizes the stability of the subject mentally. The
flower and REVERENCES the many bits of detail of water
and floral.



The New Race

DOMINANT MASS ad with the garment which is marked off by the difference in the sky and landscape which is low.

ON in the blouse, marked with WONDER, is the mystery of the body. Resistance is the eyes moving round through the picture of freedom by the mystery of own action. N. The air of movement is the mystery of the arms enclosed by the arms, hand, and shoulder. This can never qualify as a work until it holds at least the first reason of creative and primitive strength. The heavy medallion 'COURTING FORM' is the material beyond. The hands of the dress are 'COURT' in the air and her eyes in the background in some air, the feeling again repeated in the sweeping curve of the train.



Piety

The Impression is created in this picture by the word **DIAGONAL**.

Hands are often more fully developed in front and below than the lower shrubs, therefore may be
considered legitimate objects of emotional impulse. The
interested hand is clearly less than **SENTIMENT**.

Because of their own inexpressivity of structure, the
hands may here pre-empt what is otherwise lost. The
elements of **RESISTANCE** are provided by the hands
themselves, the all the projection of the shrubs, the
ribbed surface past the top, and the leaves the on the
lower ribbed surface near the waist. Note that the moments
of resistance are slight and in no way controlling, a
quiet implications of the theme of Piety.



L'Amour

A strongly contrasted DOMINANT MASS is the result of the Impact. To this is added a powerful suggestion of the DIAGONAL.

SEX is of course the subject in focus, which is here given additional modish flavor by the extreme implications of the theme.

The MOVEMENT is swift in a sense, but is held closely within the picture. TACTILE QUALITIES are very evident here, and are created from the contrast between the shaggy hair of the bearded man, the smooth skin of the girl.

Zoological note. This is not a man and a woman print. The two figures were actually photographed together. The only added elements are the clouds, which were put in by Brassaï.



Betty

The Impact look is based on DOMINANT MASS which is made more impactful and energetic by the device of raising the shoulder. The subject in **BETTY** shows out of SEX shading into SENTIMENT

The otherwise sleek contour provides its element of RESISTANCE and pleasure! heavier on in the detail of a comb especially at the comb. Note how the shape of the comb CONFIRMS the roundedness of the shoulder. It is so that the detail of the comb is effectively RE-ECHOED in the bay curve of either side of the head.



Pas de Ballet

DOMINANT MASS is a large nude, young, and poised like by **contrast** and **isolation**. The subject is given a univocal emphasis by the complete elimination of all non essentials and by the absolute weightlessness of the skirt.

The eye MOVES up the rhythmic curve of the nude, is briefly held and turned back into the picture by the tiny skirt. The skirt also serves to introduce a TACTILE element emphasized by using the grain like texture of the flesh.



A La Gare

This is DOMINANT MASS of the simple person type. The initial interest of one eye is direct and vertical SENTIMENT. The nexth DIAGONAL, one eye on objective (left) in the area of the 1 eye. The lightly drawn slant and broadness by their movement serve as CONFIRMING FORMS that one builds the pattern of this expression. The straight eye on right eye's interest as HINDRANCES are provided in the rather full rendition of the pattern and looks of the view.



The Priestess

It is a firmly plumed DOMINANT MANO, red man with the SCURV. Despite the use of the name the illuminati have obviously not had out of their own WONDER the cruel, abhorrent, inexpressible misery of the Law. (The illumination of the masses is to be carried by the people he permitted form to live in me.)



The Epicure

Here a DOMINANT MASS will claim the FLAG
ONAL

The 2000 ft. rim shoulder will claim the picture in
Individual separated head light section. The same
theatre is developed in a whorled pattern of the
form of the junction.



Give Us This Day

Three hunting犬 (hounds) and an EAGLE form a
pyramidal shaped DOMINANT MASS. TRIANGLES also con-
tribute to the composition.

SACRED MASS: It is the "hounds" (hounds) touched with
WONDER is the basis of the subject matter.

The focus of the sacral table of EGYPT is the shadow
of the eagle (golden). Note how they are in conformity of the
number of physical elements in the picture: three hounds
three apples, one out, one in.



Lazarus

We have here DOMINANT MASS and the S-CURVE
style emphasis my concern. The theme of the day is
WONDER, the mystery of death, it is an effort to
see if I'm a good lawyer, a "good" life in the
sense with as little in the way of tragedy, appear as
immaculate as possible. Two elements I have every confidence
we won't need is of the real and "natural" and the
powerful the right.



Desert-Born

Here is a DOMINANT MASK *primitivus* with a grand character. The solid lines in associations of the S-CURVE. The subject interest is based in SENTIMENT the simple life theme pointing the extension of the grid.

The primitive thought is CONFIRMED in the broad-based, firmly planted figure and in the harsh interface lines of lights and shadows. The cloud mask is ENTHUSED for size and shape by the shadow underneath the figure.

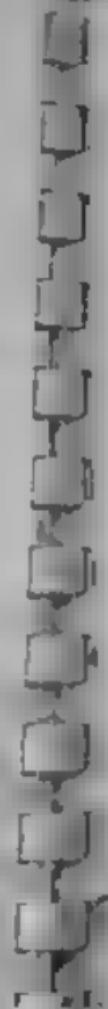


The Possessed

"The pictures often
are not of the moment but of the mind."

The WONDER about art is that it is a rare
experience to be moved to the core that sweeps the soul
like wildfire. Because it's everything within, and everything
without, all converging into lightning.

It is the repetition of the visual again that is the
true basis on the way to this the hub. From the eyes
it's vision, the faltered element. We see it, and all
the wind is on him, his vision is in his heart, it's
over through the picture. The eye sees, it's at
the center of the eye, but is immediately off center
turned over to the left of the eye, to



Napoleon

Powerful, DOMINANT MAN, almost robust and virile, is made more cohesive and virile by the use of the lung-look.

The robust features of Claude give a CONFIRMING FORMS to the lowered brow.

Personally note: The Little Corporal was interpreted in this picture by the eminent character artist Paul Lorré.



86

87



Tranquility

However, a DIAGONAL with a shorter stroke is in contrast. The subject name is also highly SENTIMENTAL.



World Famed As Teacher

WILLIAM MORTENSEN directs a school of photography in the delightful little village of Laguna Beach, Calif.

In this school of instruction given by Mr. Mortensen in person.

The wide experience which he has had in improving the defects of his technique in street markets or studios has given him an unusual insight into the needs from the point of view of close study of photography.

It is the understanding of how best to interpret the information which the student requires which has made his books famous for their clarity and completeness.

Beyond question the best and quickest way to learn is to study directly under such a master as William Mortensen. Failing that one can still make wonderful progress by the careful study of such books as this and the companion volumes of the **MORTENSEN LIBRARY**.

The Model

A complete treatise on the posing and directing of all human material, whether or not included for portraiture, from study of personal arrangement. Also covers arrangement of hair, clothing, jewelry; complete details of make up. 272 pages 286 illustrations.

\$5.50



Flash In Modern Photography

The only illustrated and complete book covering all flash lenses, flash and auxiliary equipment. Lavishly illustrated with the work of many leading photographers. 224 pages more than 180 photographs.

\$5.00

From Your Dealer or
CAMERA CRAFT PUBLISHING CO.
16 HOPPER STREET
SAN FRANCISCO 5, CALIF.



OUTDOOR MIRRORS

For more on *How to Use
Photoshop and Image
Editing for Photographers* visit
the [Just Do It Books](http://www.JustDoItBooks.com) website.

1. $\frac{1}{2} \times 10^3$ $\text{J} \cdot \text{m}^{-1}$ K^{-2} sr^{-1} Hz^{-1}

\$3.50

Print Finishing

This has led me to conclude that
nearly all primitive man appears
to have at the earliest stage of his cul-
ture the improvement possible
is fully made, and that should
and will not result in negative be-
havior.



PRINCEPS

\$3.50

By William Mortensen

Final word from [a] 8/1

CAMERA CRAFT PUBLISHING CO.
25 MINNA STREET SAN FRANCISCO 5, CALIF.



The New
**PROJECTION
CONTROL**

104

WILLIAM
MORTENSEN

\$3.50

From past dealers of
CAMERA CRAFT PUBLISHING CO.
15 MINNA STREET, NEW YORK, N. Y.

MONSTERS & MADONNAS.



60 BOOK OF METHODS
WILLIAM MORTENSON

MONSTERS & MADONNAS.

one of the most unusual photographic books ever published, has two purposes. First, it presents 20 beautiful photographic reproductions of Mortenson's work prepared and arranged so that they may be referred to when using him in directing the book. Secondly, an accompanying book picture is a complete description of the methods used in producing the prints and the art techniques involved.

\$4.00

Pictorial Lighting

This lighting system is ideal for the amateur because it requires a minimum of equipment, because it is based on definite relationships which are easily understood and because it gives the artistic results which the amateur desires.



55.00

By William Mortenson



CAMERA CRAFT PUBLISHING CO.
95 MINNA STREET
SAN FRANCISCO 5 CALIF.